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LAMP-HOLDER

Wrought Iron

Italian, XV Century

Gift of MRS. J. H. METCALF and MRS. GUSTAVE RADEKE

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THE SCHOOL OF DESIGN AND THE INDUSTRIAL ARTS

IN the forty-two years of its existence the Rhode Island School of Design has been governed in its work by the three broad principles laid down by its founders.

1. The instruction of artisans in drawing, painting, modeling and designing, that they may successfully apply the principles of art to the requirements of trade and manufacturers.

2. The systematic training of students in the practice of art, that they may understand its principles, give instruction to others, or become artists.

3. The general advancement of art education by the exhibition of works of art and art studies, and by lectures on art.

The growth of the institution from small beginnings to its present large size has been steady, and during this period the needs of the industrial arts were being cared for so far as lay in the power of the organization. As a result of these broad policies there has developed a union of a school of design, a museum of art, and a library. From long experience it is difficult to see how a better combination could be developed, for it is by supplying the needs of the student and the public that the art museum justifies its existence, while the student cannot long ignore the wealth of helpful material available in a well-chosen library of books, photographs, and clippings. To him the library and the museum are laboratories for investigation and sources of inspiration. The Rhode Island School of Design therefore is in a fortunate position to be of service because of this unusual combination.

The field it serves is a large one, by no means limited to Rhode Island, although naturally local needs are considered first. The three great industries of the state which come within the scope of the work of the institution are textile, mechanical, and jewelry.

In textile work, according to statistics, the state ranks third in the United States in woolen and worsted, with 27,900 operatives in 104 mills; and fourth in cotton, with 33,460 operatives in 162 mills. There are also over thirty-two silk mills.

In the jewelry industry the state ranks first, employing over 10,000 persons, and with \$29,235,000 capital invested; while the metal trades in the state employ over 19,500 workers. It is to the ambitious ones in this great body of over 71,360 that the opportunities for advancement through training at the School make special appeal. The School of Design also serves the near-by sections of Connecticut and Massachusetts. Part-time apprenticeship courses are open to workers in factories where the employers realize the advantages of the system. The usual courses in drawing, painting, modeling and design are carried on as well, and continuous emphasis is placed on the value of the fine arts. One proof of the appreciation of the instruction given is seen in the registration total which last year exceeded twelve hundred. Through its peculiar organization and advantages the School of Design can bring to the student the broad point of view, involving the artistic, without detracting from practical instruction in its workshops. These are but a few of the activities and interests of an institution which looks forward to the future with a confidence based on the success of the past and a desire to render the greatest possible service to those whom it is privileged to serve.

THE MANUFACTURER'S POINT-OF-VIEW

THE jewelry business is, of course, a style and design proposition and to be kept up to the minute in design and style is the ambition of every manufacturer.

While the main developments of the business grow out of the traditions that

develop with the business itself, these traditions constantly need the enthusiasm and imagination of fresh and creative minds. At the same time mere imagination and creative power cannot accustom itself easily to the traditions of business, and therefore, little good results from the one without the other.

The School of Design is keeping the trade supplied with youths of promise who are enabled to learn the traditions of the trade at the same time that they study the best in art and thereby fit themselves for this work. In this training I regard the theoretical parts of the education of quite as much importance as the practical.

In every shop there are certain older men who are controlled in the main by the traditions that have grown up around the business. These men in themselves, of the greatest importance, need the constant livening which comes from contact with ambitious and youthful minds who have had opportunities of school training such as your institution provides.

There are several ways, in my opinion, whereby the School of Design and manufacturing jewelers might be of greater mutual assistance.

As the industry may be seriously handicapped in the future for practical designers as a consequence of the war, it might be advisable after the art student has had a practical course, not only in designing, but in die cutting and pattern making of their designs, to be able to place these designs before the manufacturers for sale. This would show the students the type of designs in which the manufacturers are interested, and would also be an incentive for the student to follow this work after graduating from the school.



Kakemono

Chinese, Sung or Early Ming

PRINCESSES TAMING A HAWK

Museum Appropriation 1918

If it could be arranged so that students could be given actual work from the jewelry factory such as bench work, engraving, stone setting, etc., which could be a part of the regular course at the school, it might tend to give them a more practical insight and they would feel that they were really accomplishing something to be used in trade. H. W. O.

Use is a part of beauty, whatever therefore is useless unto men is without beauty.— Albrecht Durer. 1513.

USE AND BEAUTY

THE great national impulse that has made American soldiers "Artisans of victory" has felt also the influence awake in Europe for making its citizens "Artisans of beauty." The institutions dealing with the teaching of art principles and practice through schools or museums have before them a definite task as one result of the great war. This is to bring the fine and industrial arts together more closely, to show that they can be of direct service to manufacturers, and to assist in raising the quality of the material produced to such a level as will be an honor and a happiness to the nation. Up to the present time, speaking broadly, we have had no national expression, but have been willing to adapt English, French or German designs, or to use their finished product. Each of the European countries has developed more of a national expression than has the United States. Now as we face the future this problem has to be definitely met, and it can only be done successfully when the proper relationship between use and beauty has been established.

This fact has long been recognized by those who were living deeply in the higher national plane of development. It was emphasis on this that made Greek and Renaissance art so great, gave Persian art its charm, and developed the subtle beauty of Chinese and Japanese work which was not made for export.

The question is a fair one — Why need there be any division between artist and craftsman? In former days versatility in different forms of expression and complete knowledge of craftsmanship were characteristic of great artists. This is not generally true now, and undoubtedly would be an excellent aim for our future artists and artisans.

Another point which is generally true today is that much painting and sculpture is produced for temporary exhibi-

tion in galleries or salons with little thought as to its ultimate usefulness. This is again a matter for adjustment in the future. When our works of art large or small, in whatever medium created, are designed for a particular place or use, there will be a raising of standard and a broadening of the field of expression to include the setting as well. This should ultimately bring out the possibilities of introducing a true art expression in nearly everything with which we come in contact.

The lesson is being learned, but only by degrees. We have our emphasis on landscape architecture, interior decoration, costume jewelry, American fashion in dress, refinements of line in automobile design and many other points which can be mentioned. Our manufacturers in furniture, textiles, jewelry and many other lines are striving for that union of original designs and good execution which will give their products superiority in the market. Our merchants, feeling the pulse of the buying public, appreciate the value of sound design, attractive presentation of wares, and advertising of a high standard.

The road is a hard and long one, for other peoples have realized the lesson before us, but it will be a credit to the American nation if it can take advantage of the experiences of others, escape the mistakes, lay the foundation for proper instruction and put on the market wares which are, at the same time, useful and beautiful.

We need to appreciate the truth of Professor Hungerford's words (*Canadian Magazine*, vol. 8, 1897, p. 371) when he said "It is a libel to contrast the useful with the ornamental. Take anything which is ornamental without having any use, and you will find it either a piece of bad taste or some temporary fancy of fashion, which will soon pass away, and no longer be considered ornamental. The best style, in construction or decoration, is the best combination of use and beauty. Look at the



Library of Pendleton Collection

Rhode Island School of Design

perfection of nature. Was the Derby ever won by an ugly horse? The human body is perhaps the culmination of beautiful form, and every part has its use; it is just where any one's limbs are less beautiful that they are less adapted for their proper work."

The efforts made in the past few years have been productive of excellent results. To insure the needed advancement, the manufacturers need to say in a most definite manner what they expect from the schools of design, but they should not expect mature ability in the student who has enjoyed only a short period of instruction; the art schools (and we use the term in the widest sense) must appreciate the difficulties of market conditions, and must see that the design created is practical enough to be produced, and that the demand for young designers is based upon their ability to produce ideas. This is not the time to contemplate the sudden creation of other specialized schools, but rather one in which we should utilize to the utmost the equipment and teaching ability already in

existence, and above all realize that it is only with the greatest difficulty that schools of design can preserve the delicate proportion wherein the practical and the theoretical, the trade requirements and the artistic, or in other words, use and beauty are properly blended. This does not mean that institutions already at work will not be compelled to undergo many changes. It is one of the facts of today that all live institutions are sensitive to the changing demands. It does mean that with the future before us we must admit that beauty is to play an increasing part in our life and work, and that conservative classicism or purely academic art instruction as such does not wholly satisfy existing conditions. A way must be found to develop the proper union of the theoretical and the practical in our educational units, museums, art and trade schools, and libraries.

Have nothing in your houses that you do not know to be useful or believe to be beautiful.— William Morris.

THE PROBLEM OF THE FUTURE

IT is not unreasonable to hope, in these days of extraordinary achievement that the immediate future will bring about a much greater appreciation of what art can accomplish. It is probable too that a more desirable career may be achieved by the many art students who, although having had good art training with careful study, are confronted on one hand with a path tending toward a hopeless mediocrity, and on the other hand, the misfortune of uncongenial conditions of employment.

Already possibilities for the application of art knowledge in various aspects surround us. If these can be met reasonably, a way may be found toward the solution of some of the by-product evils of our commercial and manufacturing development.

Of the exceptional art student, little need be written because we are always ready to pay tribute to genius and its great accomplishments when they are discernible. The existence of art schools would be amply justified by the development of these occasional students who achieve a plane with the great interpreters of life. Is there not, however, a possibility of making a more important use of the ability of those slightly less brilliant students who possess latent power that is now but little appreciated, needlessly misspent, or wasted?

To answer the foregoing question affirmatively, it would be very desirable if those who are striving for success in commerce or manufacturing could be taught that real art is an essential element of use, to be brought to light and not a cloak to cover ignorance and shams. Also that the laws of efficiency in manufacturing or selling have parallels in each branch of the fine arts. These exist from the vaguest conception of an idea to its complete execution. It happens only too frequently that the consideration of art is but grudgingly permitted an entrance into a manufacturer's plans

because of prejudice or absolute misunderstanding, and then merely as an extraneous subject which should be removed quickly.

The blame for this should not rest too heavily on the manufacturers because the art ability quite generally offered to them is only that which would arouse feelings of indignation and disgust rather than a welcome suggestion of honorable service. We can all concede that at times the correct final judgment of a space division would be of greater importance than a fine drawing or that a selection of type or paper may be of more importance than the brilliant rendering of a detail or the clever treatment of an outline. There are also occasions when an artist's choice of just colors would be of more value as a means of suggestion than a manufacturer's ideas of "cuts."

If this is true, how are the manufacturers to understand that art students can comprehend their difficulties, and how may the art students be led to believe that an exercise of judgment may be of real value and a practice of art in the fine sense that one looks for it in a painting? For the misunderstanding which may exist, one cannot attach blame to the methods of art study, nor to business successes which have never recognized art although unconsciously owing much to what both hold in common.

A solution may be found if art and commerce may be brought face to face with each other's problems, that the manufacturers may be given the opportunity to see what real art can do, and that students may be given a chance to learn where the service of art really exists. Without this, both will continue to look to themselves for self-development in rivalry and not to each other for assistance and inspiration. Progress has been made but not the development that can be accomplished by working in harmonious relation of genuine respect. Many manufacturers appreciate the fact that the same success which is achieved

between writers and illustrators in their work for publishers may be duplicated in the same spirit, if not in the same measure, between those who should design their products and those who advertise them. It is not difficult to imagine that even a marvelous piece of designing and craftsmanship, which would create appreciation for itself if the opportunity was presented, would often remain unnoticed because an advertisement attempting to illustrate it had failed to be more than a skeleton of meager delineation without the power of suggestion. It is unnecessary to mention a beautiful poster or a fine drawing perverted by an association with some article having a doubtful right to its share of anything in common. Too many examples showing this disparity already exist.

Art museums are always trying to help and are succeeding. The influence they have exerted with the harvests they have gathered will prove that their friends "have builded better than they knew." A shrewd observer of human nature has written that "People say what they want because they don't know what they can get." This is a challenge. Artists can produce more beautiful and better things than others anticipate. They can express themselves in the one language that all understand, more powerfully than others can do. This power will be needed to uphold the

laurels which have been won for us in the names of liberty and democracy. It is inconceivable that the opportunities now existing as the fruits of our nation's splendid heritage shall not be grasped with a vigor and understanding which shall give to art its rightful place in our country's destiny.

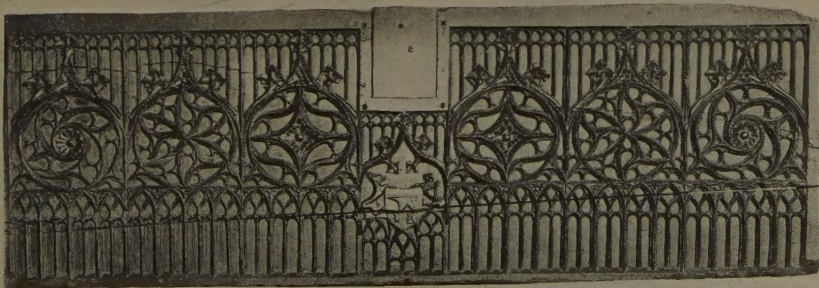
G. E. N.

THE ILLUSTRATIONS

FIG. 1.—Wrought-iron lamp-holder, made in Italy in the fifteenth century. It is in the form of a wall bracket, with horizontal arm and a support decorated with fleur-de-lys. Purchased at the Volpi Sale in New York in 1917. Gift of Mrs. J. H. Metcalf and Mrs. Gustav Radeke, 1917. Size, $13\frac{3}{8}$ " h. x $13\frac{3}{8}$ " l.

In common with all Italian art in metal this holder suggests carving in metal rather than smithing. Besides being a superior example of Renaissance iron work it offers suggestions for designs in iron, copper, and brass, flag and candle holders, sign supports, ornament for guide posts, and electric fixtures, and finely illustrates the possibility of expressing in metal the lightness and grace of flower form.

FIG. 2.—Chinese kakemono, showing two princesses on a balcony, taming a hawk. Made in the Sung Dynasty (960–1280 A. D.) or early Ming. Size, $62\frac{1}{4}$ " l. x 37" w. Purchased from the



Chest Front Walnut French, XV Century

Museum Appropriation, 1918



Silk Fabric

Italian, XVI Century

Museum Fund, 1918. The scene is such a one as fascinated the great Venetian traveler, Marco Polo, when he visited the city of Kinsay in China in 1275. [*Travels of Marco Polo*, Book II, chap. lxxvi.] Kinsay, now Hangchu, was the capital of the Sung Dynasty after 1127. The Sung court, especially of Kublai Khan, was noted for its intimate palace life and for the richness of the costumes. The art of the Sung Dynasty and early Ming is of importance for its treatment of landscape, birds, animals, flowers and *genre* subjects like the present one. The work is noteworthy for decorative effect, the presentation of the spirit of the time and the treatment of detail so able as not to be unduly insistent.

Apart from its art interest as a fine example of Sung art, it suggests ideas for costume design, material for interior decoration, textiles for dress goods and hangings, brocades, jacquard silks, fringes,

and ribbons, jewelry and applied ornament, designs for lacquers, poster competition, magazine covers, and stage scenery.

FIG. 3.—Library in the Colonial house, showing furniture and accessories from the Pendleton Collection. There are five other rooms containing similar material. This collection is ranked as one of the important ones in the country, being especially strong in the work of Chippendale and Hepplewhite. The installation affords the visitor an opportunity to visit a home of the period of 1690–1790. For the student there is opportunity to study architectural and furniture detail, textiles, wall paper, rugs, and pottery. The interior decorator will find this collection invaluable.

FIG. 4.—Chest Front, French, XV century. Walnut; size 5'6" long; x 1'10" wide. Purchased from Museum fund, 1918. The chest (*bahut*) or *cassone*, of the fifteenth century in France derived much of its decoration from the Gothic, reproducing the lines of the mullions, rosettes and trefoils. This Gothic spirit characterized the furniture of the period although the Renaissance feeling from Italy began to influence the designs towards the latter part of the century. As Gothic design the chest front is decidedly national in character, full of grace and lightness.

Ideas may be derived from this piece of furniture for stained glass windows, ecclesiastical sculpture and metal work, chest fronts, furniture and box elements, pattern design, iron gratings for radiators, ornamental iron work, wood carving, jewelry suggestions, rood screens, or partitions for offices.

FIG. 5.—Piece of silk-fabric. Italian, middle of the 16th century. Metallic green and black background shot with gold-threads, pattern in yellow. Gift of Mrs. Gustav Radeke.

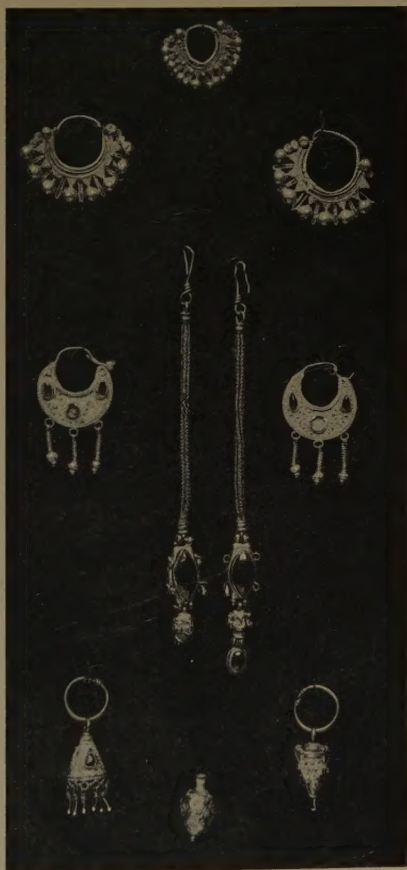
An example of the type of material of great use to designers of textile fabrics, jacquard patterns, wall-paper and leather.

FIG. 6.—Graeco-Roman Jewelry found in Syria, chiefly in the Hauran. The pieces date from the second and third centuries A. D. They are of gold mounted with rubies and other stones. The "boat-shaped" earrings are excellent examples of surface decorations with minute granules of gold. This was a characteristic of the work of the Eastern Mediterranean, especially Cyprus, Sardinia, Etruria, and Syria. The cabochon stones, the delicate pendants, the seed-pearls, the filigree, the chain-earrings and the purity of the gold setting are also of interest. Given by Ostby & Barton, 1918, in memory of Engelhart Cornelius Ostby.

Ancient jewelry affords a wealth of ideas to the jeweler, ring or chain-maker, and jewelry designer.

NOTES

FALL EXHIBITION.—The annual fall exhibition of American paintings was on view in the galleries from October third to twenty-sixth. The many visitors found exceptional canvases from thirty-one artists including Wayman Adams, George W. Bellows, Frank W. Benson, Frederick W. Bosley, Bryson Burroughs, Emil Carlsen, Elliott Daingerfield, Paul Dougherty, Gertrude Fiske, Arthur C. Goodwin, Albert L. Groll, Robert Henri, Charles S. Hopkinson, Marion Powers Kirkpatrick, Ernest Lawson, Jonas Lie, Philip Little, DeWitt M. Lockman, Wilton Lockwood, William C. Loring, Kenneth Hayes Miller, J. Francis Murphy, William M. Paxton, Elizabeth W. Roberts, Albert F. Schmitt, Leopold G. Seyffert, Albert E. Sterner, Gardner Symons, Allen Tucker, J. Alden Weir and Charles H. Woodbury. Several of the paintings were prize-winners in recent exhibitions. One of the canvases shown, the "Portrait of H. H., the Artist's Daughter," by Charles S. Hopkinson was purchased for the permanent collections with the income of the Jesse Metcalf Fund.



Graeco-Roman Jewelry

II-III Century A. D.

Gift of OSTBY & BARTON, 1918

EXHIBITION OF AMERICAN INDUSTRIAL ART.—It is the policy of the School of Design to keep its exhibitions varied in character, and to call attention through material shown to the problems of the day. Accordingly there was shown in the Museum from November eighth to twenty-eighth, an exhibition of American Industrial Art which was assembled by the Art Alliance of America and circulated by the American Federation of Arts. The purpose of the exhibition was "to show designs in direct relation to the methods by which they are reproduced, without establish-

lishing artistic standards." The range of work shown was wide in subject, including jewelry, textiles, interior decoration, wall-paper, and graphic arts. The presence in the same exhibition of the original design and the finished work added much to the interest of the whole. Special invitations were extended to leading organizations, such as the Chamber of Commerce, Arts in Trades Club and Utopian Club to inspect the exhibition.

The Art Alliance in New York fills a very important place in furthering interest in applied arts, bringing together the designer and the manufacturer, and the exhibition as it goes about the country will point out one way of meeting the problem of improving the industrial arts which is so important at the present time.

BRITISH WAR LITHOGRAPHS.—One of the striking features of the present war has been the use of the artistic ability of the countries involved, in propaganda and in the creation of permanent records of work achieved or of spirit shown. Art has suddenly been recognized anew by governments as a helper not to be neglected. The British Government has given the problem of representing its "Ideals and Efforts in the Great War" to a number of its leading artists, including Eric Kennington, Frank Brangwyn, George Clausen, Muirhead Bone, C. R. W. Nevinson, Charles Pears, A. S. Hartrick, William Rothenstein, Claude Shepperson, Ernest Jackson, Charles Ricketts, William Nicholson, Maurice Grieffenhagen, Edmund Dulac, G. Moira, Augustus John, Edmund J. Sullivan, and Charles Shannon. By courtesy of the British Government a number of sets are being shown in the United States. Sixty-six lithographs were on view in the Museum from December first to twenty-ninth. This exhibit was remarkable for the quiet power shown in the subjects chosen, and for definiteness of purpose, as well

as for artistic quality. It is a record of lasting merit.

It will be a matter of general interest to know that the School of Design has purchased the entire exhibition of sixty-six lithographs for its permanent collection, from the Museum Appropriation, so that British lithography, working for the Government under the highest inspiration of subject may be properly represented in the Museum.

PENNELL'S LIBERTY-LOAN POSTER.—"Of the making of books there is no end," and as a general statement this has special application to books on art. Each year the well-known periods of art history are covered anew by ambitious authors, and in the long list only a few can have lasting value. It is therefore a relief to welcome an art book of a different kind; one which is simple in purpose, up-to-the-minute in interest, written by the artist himself, and presenting details in the producing of a lithograph which every one ought to know. The art interests of the country, especially the art schools, are indebted to Lippincott of Philadelphia for publishing the book by Joseph Pennell descriptive of the several steps involved in the designing and making of his Liberty-Loan poster. We need more books which will show students how work is prepared for publication or use.

LECTURES FOR THE QUARTER.—In the series for the present season, the Rhode Island School of Design presented two lectures during the past quarter. On October twenty-third Mr. Jay Hambidge of New York lectured on the "Root of Greek Design." The novelty of the subject, the originality of material presented, the wide application of principles discussed to present-day problems, the fact that the lecturer himself was the discoverer of the new way to understand the soundness and scientific accuracy of ancient designs, and his earnest and clear presentation of the subject, made the lecture one long to be remembered.

On November sixth Professor George Breed Zug lectured on "Fighting the Kaiser with Brush and Pencil." The part that the artists have played in the present struggle, as active participants, as originators of camouflage, as designers of posters, makers of war-records and creators of morale, both among the soldiers and those who remained at home, were all discussed with illustrations. This lecture was especially appealing for its timely interest and as a revelation of the variety of lines in which artists worked.

THE LIBRARY

Among the accessions of the quarter are the following. Special attention is directed to the number of books related to Industrial Arts:

——— An Almain armourer's album. 1905.

——— Les anciennes écoles de peinture dans les palais et collection privées Russe. 1910.

Barboutau, Pierre.—Biographies des artistes Japonais dont les oeuvres figurent dans la collection Pierre Barboutau. 1904.

Beerbohm, Max.—Cartoons; "The second childhood of John Bull." 1901.

Bell, Malcolm.—Old pewter. n. d.

Bing, S.—Collection S. Bing; Porcelaines et grès de la Chine, de la Corée et du Japon. n. d.

Brockhaus, Albert.—Netsuke. 1909.

Chavannes, Edouard.—La sculpture sur pierre en Chine au temps des deux dynasties Han. 1893.

Conder, Josiah.—The flowers of Japan and the art of arrangement. 1891

Cox, Kenyon.—Winslow Homer. 1904.

Daingerfield, Elliott.—George Inness. 1911.

Drake, Maurice.—History of glass-painting. 1912.

Enlart, Camille.—Le costume. Manuel d'archéologie Française, v. 3. 1916.

Ferguson, Mantle.—American engravers upon copper and steel. 1917.

Fraser, George.—Catalogue of scarabs belonging to George Fraser. 1900.
Gangoly, O. C.—South Indian bronzes. 1915.

Giles, Herbert A.—An introduction to the History of Chinese pictorial art. 1918.

Gillot, Charles.—Collection Charles Gillot; Objets d'art de peinture d'Extrême-Orient. 2v. 1904.

Glazier, Richard.—Historic ornament.

Hayashi, T.—Collection Hayashi; Dessins, estampes, livres illustrés du Japon. 1903.

Joly, Henri L., and Tomita, Kumasaku.—Japanese art and handicraft. 1916.

——— Journal of Indian art and industry. v. 1. 1886.

Kissell, M. L.—Yarn and cloth making.

Lindblom, Andreas.—La peinture Gothique en Suède et en Norvège. 1916.

Musée de Cluny.—Étoffes anciennes du XVe au XVIIIe siècle. n. d.

Piton, Camille.—Le costume civil en France du XIIIe au XIXe siècle. n. d.

Robinson, F. S.—English furniture. 1905.

Rothschild, Ferdinand.—The Waddesdon bequest; catalogue of the works bequeathed to the British Museum by Baron Ferdinand Rothschild. 1902.

Sluyterman, K.—Huisraad en Binnerhuis in Nederland in vroegere eeuwen. 1918.

Smith, Marcell N.—Diamonds, pearls and precious stones. 1988.

Solon, M. S.—History and description of Italian majolica. 1907.

Streeter, Edwin W.—Precious stones and gems. 1988.

Torrey, Julia Whittemore.—Old pewter plate. 1918.

Vever, Henri.—La bijouterie Française au XIXe siècle. 1906.

Watson, William.—Advanced textile design. 1913.

Watson, William.—Textile design and color. 1912.

WHAT OTHER PEOPLE HAVE SAID

Great works of art are useful works, greatly done.— J. J. Cobden-Sanderson.

If a man love the labor of any trade, apart from any question of success or fame, the gods have called him.— Robert L. Stevenson.

Art can benefit a handicraft by making its product ornamental and pleasurable instead of plain or ugly; but ugliness and coarseness, as we perceive in things in general, do not diminish their absolute utility.— Jarvis.

The beautiful is that which is in place.— J. F. Millet.

Give the people an abundance of fine art, and you help save them from half the perils of civilization.— G. Bernard Shaw.

The useful encourages itself; for the multitude produce it; and no one can dispense with it: the beautiful must be encouraged; for few can set it forth and many need it. — Goethe.

The real problems of our decorators, sculptors, architects, and modern manufacturers are not concerned with the production of isolated and exotic things for a few fastidious and fitful patrons, but rather with the creation of those forms of beauty which have general if not universal application and which may bring happiness to a large portion of our population who now think that they have no material interest in the national development of art.— Good Furniture Vol. X, No. 2, February 1918. p. 72.

Museums have been springing up all over the country. At first inspired with the desire to bring art to the people, they have gradually come to see that their mission does not end there, that if they are to be a real power in their communities they must furnish taste as an asset. I have ever been optimist enough to believe that the time is not far distant when museums and manufacturers of objects into which artistic elements enter, will recognize each other as partners in the business of the coun-

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General Editor, Mr. L. Earle Rowe.

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MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

try.— Henry W. Kent, Good Furniture Vol. X, No. 2, February 1918. p. 101.

ADMISSIONS

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 15th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.